|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Diploma Programme subject outline—Group 1: studies in language and literature | | | | | | | | | | |
| School name | Hellgate High School | | | | | | School code | 922669 | | |
| Name of the DP subject  (indicate the language) | English A1: Literature | | | | | | | | | |
| Level  (indicate with X) |  |  |  | |  |  | | |  |  |
| Higher | X | Standard completed in two years | |  | Standard completed in one year \* | | |  |  |
|  |  |  | | |  |  |
| Name of the teacher who completed this outline | Britt Hanford | | | **Date of IB training** | | | June 29-July 3, 2008 | | | |
| **Date when outline was completed** | December 21, 2011 | | | **Name of workshop**  (indicate name of subject and workshop category) | | | DP Language A: Literature in English Category 1 | | | |

\* All Diploma Programme courses are designed as two-year learning experiences. However, up to two standard level subjects, excluding languages ab initio and pilot subjects, can be completed in one year, according to conditions established in the *Handbook of procedures for the Diploma Programme*.

* + 1. Indicate the literary works chosen for each of part of the programme

|  | Language A: literature | |
| --- | --- | --- |
| Higher level | Standard level |
| Part 1  Works in Translation  Junior Year  Semester 2 | Novel: The Great Gatsby by F. Scott Fitzgerald |  |
| Novel: Frankenstein by Mary Shelley |  |
| Novel: The Sorrow of War by Bao Ninh |  |

* + 1. Course outline
* Use the following table to organize the topics to be taught in the course. If you need to include topics that cover other requirements you have to teach (for example, national syllabus), make sure that you do so in an integrated way, but also differentiate them using italics. Add as many rows as you need.
* This document should not be a day-by-day accounting of each unit. It is an outline showing how you will distribute the topics and the time to ensure that students are prepared to comply with the requirements of the subject.
* This outline should show how you will develop the teaching of the subject. It should reflect the individual nature of the course in your classroom and should not just be a “copy and paste” from the subject guide.
* If you will teach both higher and standard level, make sure that this is clearly identified in your outline.

|  | Topic  (as identified in the  IB subject guide)  State the topics in the order you are planning to teach them. | Contents | Allocated time | | | Assessment instruments to be used | Resources  List the main resources to be used, including information technology if applicable. |
| --- | --- | --- | --- | --- | --- | --- | --- |
| One class is |  | minutes. |
| 50 |
| In one week there are |  | classes. |
| 5 |
|  |  |  |
| Part 1: Works in Translation  Junior Year  Semester 2 | Literary conventions  Close reading and annotation | Explore use of literary conventions in a novel such as: irony, metaphor, theme, tone, symbol, synecdoche, point of view, imagery, denotation and connotation, understatement, hyperbole, denouement  Reflect upon creation and effect of conventions, with an understanding and appreciation of author intentionality  ionoseons, with emphasis ontions, with emphasis o  Embrace and note uncertainty  Construct questions  Identify and evaluate patterns  Apply knowledge of conventions  Decode implications and subtleties |  | | | **Formative Assessments:**  Passage analysis via Color Marking, reflective writing, journaling and reading examples of published literary criticism  **Formative Assessments:**  Socratic Seminars, student panel presentations, full-class discussion, small group discussion, journaling  **Summative Assessment:** Individual Oral Presentation | ***The Great Gatsby* by F. Scott Fitzgerald**  ***-****selections from Norton Critical Edition*  ***Frankenstein***by Mary Shelleywith *Case Studies in Contemporary Criticism* edited by Johanna M. Smith  ***The Sorrow of War***by Bao Ninh  *Pearson Baccalaureate: English a: Literature for the IB Diploma*  *The Bedford Glossary of Critical and Literary Terms*  Selected author interviews and biographical information  *How to Read Literature Like a Professor*  *A Short Guide to Writing About Literature*  *Perrine’s Sound and Sense* |
|  | Topic  (as identified in the  IB subject guide)  State the topics in the order you are planning to teach them. | Contents | Allocated time | | | Assessment instruments to be used | Resources  List the main resources to be used, including information technology if applicable. |
| One class is |  | minutes. |
| 50 |
| In one week there are |  | classes. |
| 5 |
|  |  |  |
| Part 4: Options  Junior Year  Semester 1 | Contextual analysis | Examine exigence, including historical, political and philosophical context in which the selected work is created.  Investigate interpretations and reactions to selected work |  | | | **Formative Assessments:** student research panel presentations, panel reflection essays, informal class discussions  **Summative Assessment:** Individual Oral Presentation | ***The Great Gatsby* by F. Scott Fitzgerald**  ***-****selections from Norton Critical Edition*  ***Frankenstein***by Mary Shelleywith *Case Studies in Contemporary Criticism* edited by Johanna M. Smith  ***The Sorrow of War***by Bao Ninh  *Perrine’s Sound and Sense*  *Pearson Baccalaureate: English a: Literature for the IB Diploma*  *The Bedford Glossary of Critical and Literary Terms*  *How to Read Literature Like a Professor*  *A Short Guide to Writing About Literature* |

|  | Topic  (as identified in the  IB subject guide)  State the topics in the order you are planning to teach them. | Contents | Allocated time | | | Assessment instruments to be used | Resources  List the main resources to be used, including information technology if applicable. |
| --- | --- | --- | --- | --- | --- | --- | --- |
| One class is |  | minutes. |
| 50 |
| In one week there are |  | classes. |
| 5 |
|  |  |  |
| Part 4: Options  Junior Year  Semester 1 | Presentation Skills | Identify characteristics of effective and ineffective presentation including: tone, volume, body language, appropriate dramatization  Consider and explore presentation media including PowerPoint and Moviemaker software |  | | | **Formative Assessments:** formal and informal speeches, student-led panels, Socratic Seminars, written and oral critique/ reflection on broadcasted speeches, debates and presentations, writing of pastiches, interior monologues, scenes, invented scenes  **Summative Assessment:** Individual Oral Presentation | ***The Great Gatsby* by F. Scott Fitzgerald**  ***-****selections from Norton Critical Edition*  ***Frankenstein***by Mary Shelleywith *Case Studies in Contemporary Criticism* edited by Johanna M. Smith  ***The Sorrow of War***by Bao Ninh  *Perrine’s Sound and Sense*  *Pearson Baccalaureate: English a: Literature for the IB Diploma*  *Public Speaking: Prepare, Present, Participate by Simonds, Hunt and Simonds*  **Technology:**  *Microsoft PowerPoint*  *Microsoft Moviemaker*  *Microsoft Publisher* |

|  | Topic  (as identified in the  IB subject guide)  State the topics in the order you are planning to teach them. | Contents | Allocated time | | | Assessment instruments to be used | Resources  List the main resources to be used, including information technology if applicable. |
| --- | --- | --- | --- | --- | --- | --- | --- |
| One class is |  | minutes. |
| 50 |
| In one week there are |  | classes. |
| 5 |
|  |  |  |
| Part 4: Options  Junior Year  Semester 1 | Literature and Film | Compare interpretations of character, setting and theme between written and visual mediums  Identify implications and effects of lighting, camera angle, point of view, editing and sound comparatively with literary conventions  What are the limitations of each medium? What are the advantages?  Examine published film criticism |  | | | **Formative assessments:** journaling, reflective essays, full class discussions, small group discussions, Socratic Seminar, imitation exercises | ***The Great Gatsby* by F. Scott Fitzgerald**  ***-****selections from Norton Critical Edition*  ***Frankenstein***by Mary Shelleywith *Case Studies in Contemporary Criticism* edited by Johanna M. Smith  ***The Sorrow of War***by Bao Ninh  *Perrine’s Sound and Sense*  *Pearson Baccalaureate: English a: Literature for the IB Diploma*  *Reading in the Dark: Using Film as a Tool in the English Classroom* by John Golden  The Film Journal (periodical), selected issues |

* + 1. IB Internal and external assessment requirements to be completed during the course

Briefly explain briefly how and when you will work on them. Include the date when you will first introduce the internal and external assessment requirements, when they will be due and how students will be prepared to complete them.

|  |
| --- |
| **Part 4: Options**  **Individual Oral Presentation (10-15minutes):** Individual Oral Presentations will commence in mid-November. This allows time to choose a topic, public speaking practice in a variety of forums, and exposure to creative, expressive and traditional interpretations of the assessment.  Strategies:  Mastery of rubric and the three primary criteria upon which assessment is based: 1.) understanding of the presented work, 2.) effectiveness of the presentation and 3.) use of language  Practice presentations in a variety of forms, including formal, informal, group, and individual  Collaboration of interpretations, annotations and criticism among course mates  Presentation and analysis of exemplars  Weekly written assignments to include analysis, reflection, comparison and criticism |

* + 1. Links to TOK

You are expected to explore links between the topics of your subject and TOK. As an example of how you would do this, choose one topic from your course outline that would allow your students to make links with TOK. Describe how you would plan the lesson.

|  |  |
| --- | --- |
| Topic | Link with TOK (including description of lesson plan) |
| Part 4: The impact of perception in F. Scott Fitzgerald’s The Great Gatsby | Perceptions might be as varied and unique as the individuals from whom they come, and to gain true understanding of literature, both as art and artefact, it is essential to appreciate as many as possible. As we attempt to draw conclusions about the chosen works, students will need to stretch beyond their comfort zone and open themselves up to receive various interpretations. An example of the types of questions we’ll attempt to answer is: How does Nick’s perception of the characters and events in The Great Gatsby evolve? How does it correspond with your own? |

* + 1. International mindedness

Every IB course should contribute to the development of international mindedness in students. As an example of how you would do this, choose one topic from your outline that would allow your students to analyse it from different cultural perspectives. Briefly explain the reason for your choice and what resources you will use to achieve this goal.

|  |  |
| --- | --- |
| Topic | Contribution to the development of international mindedness (including resources you will use) |
| Part 4: Point of view in *The Sorrow of War* by Bao Ninh | We will examine an event well-known, documented and interpreted in U.S. culture: the Vietnam War. Through *The Sorrow of War*, however, the exploration is from the Vietnamese perspective, referring to it as “The American War,” giving a face, a soul and a voice to the other side. We will compare, through film, both narrative and documentary, the assumptions, stereotypes and realities of the U.S. version of the story and the Vietnamese. It will allow us to examine and consider the untold stories of other famous events and identify the conclusions we reach about events and cultures. |

* + 1. Development of the IB learner profile

Through the course it is also expected that students will develop the attributes of the IB learner profile. As an example of how you would do this, choose one topic from your course outline and explain how the contents and related skills would pursue the development of any attribute(s) of the IB learner profile that you will identify.

|  |  |
| --- | --- |
| Topic | Contribution to the development of the attribute(s) of the IB learner profile |
| Part 4:  Characterization in ***The Great Gatsby, Frankenstein* and *The Sorrow of War*** | There is no doubt that the characters we will study are all looking for something, from Victor Frankenstein to Nick Carraway. How they execute that search might serve as more of a cautionary tale than an inspiration, but we will examine their methods and identify some of the means by which we get from Point A to Point B. Are we empathetic in our criticism? What adjustments do we make in communication in order to achieve the desired effect? What risks are worth taking? What happens when we get what we asked for? |

* + 1. Resources

Are instructional materials and other resources (for example, equipment for recording if you teach languages A or room for the performance aspect if you teach literature and performance) available in sufficient quality, quantity and variety to give effective support to the aims and methods of the courses? Briefly describe what plans are in place if changes are needed.

|  |
| --- |
| ***The Great Gatsby***  by F. Scott Fitzgerald  ***The Sorrow of War***  by Bao Ninh  ***Frankenstein*** by Mary Shelley  ***The Bedford Glossary of Critical and Literary Terms***  ***A Short Guide to Writing about Literature***  ***Perrine's Sound and Sense: An Introduction to Poetry*** |